

Back Bay Stop 92



BEACH BOYS



30TH



22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ('OUR TEAM')

EDITOR

Michael Grant

CONTRIBUTING EDITORS

Andrew G Doe (AGD)
Chris White

INFORMATION OFFICER

Trevor Childs
86 Woodside Road
Tonbridge
Kent TN9 2PB

TREASURER

Roy Gudge

TYPIST

Pip White

COVER ART

Nick Guy

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a question or query that may have been bugging you or perhaps even an enquiry about **STOMP** itself then, all being well, you may just get your answer on 26th September.

When you're stuck for ideas, look to Brian Wilson - anyone heard Betty Boo's new (ish) single "Let Me Take you There"? Not only does she/her producer lift the backing vocals from what sounds like the Four Tops' "All In The Game" but the middle eight guitar break is, note for note, the lead line from "Pet Sounds" (the track). Will Brian get his royalties? I doubt it.

Finally, many happy woenames to Alan Jardine who achieved his half century on 3rd September.

CHRIS WHITE

BACK ISSUES AVAILABLE: 63-70, 72-74, 76, 77, 79-84, 86-91. £2.00 per copy. Overseas add 50p per copy.

EDITORIAL

Well, the Beach Boys machinery grinds on with (at the time of writing) **SUMMER IN PARADISE** poised to be unleashed at any moment upon an unsuspecting public, a video in the can (do videos reside in cans?) (see location report elsewhere) and another crop of **PET SOUNDS/SMILE** odds and sods floating somewhere in the ether to keep us old fogies happy.

Sadly, the machinery has a spanner in the works in the form of the seemingly-still-on-indefinite-hold situation concerning Brian's album - exactly the same position as this time last year! However there is currently a bonus, a Beach Boy solo album no less, from our own Adrian Baker which sounds like a whole bunch of fun - details in this issue.

STOMP'S own machinery is also cranking away preparing for this year's Convention where it is hoped to introduce a new feature providing there is a) sufficient time and b) sufficient interest from the attending conventionaires. Basically we would like to hold a forum with assorted members and associate members of the **STOMP** team answering, or attempting to answer, your questions about the Beach Boys past and present, their recording history and the legions of people connected with the group. So, if you have

Reviews

Beach Boys - **SUMMER IN PARADISE** - US release only
Brother Entertainment CD 727-2 Cassette 727-4 (No 12" vinyl)
Produced by Terry Melcher

'Recycled' Beach Boys

A seven year gap since the last entirely new studio album (Beach Boys 85). Has it been worth the wait? First the artwork is stunning and I'm sure it would have done well in our poll for favourite sleeve. The artwork is by Robert Lyn Nelson, with additional design by Dean O. Torrence.

It's a Summer concept album and is very much a Mike Love/Terry Melcher project. Mike describes the album as the definitive soundtrack of Summer. Mike and Terry went through thirty songs before deciding which to cover for this album so you get five and a half covers here. To their credit they have all been re-arranged from the original versions, so it depends on whether you like the new arrangements as to how much you will enjoy the oldies on **SUMMER IN PARADISE**. If you only liked the Beach Boys up to **SUMMER DAYS** in 1965 you will probably love this album. If, on the other hand, your preference is for **PET SOUNDS/SMILE** era Beach Boys and you only like Brian Wilson you will probably hate it. If, like me, You like all Beach Boys from all eras, you should enjoy it immensely. On first listen I was amazed how many Beach Boys cliches are used throughout. It may not be quite the environmental album Bruce has talked about but there's no shortage of recycling on it. Also there are no writing contributions from Carl or Alan on it and Bruce only gets half a song.

Track By Track:

"Hot Fun In The Summertime" (S.Stewart) - The first single. A lazy, laid back version of Sly And The Family Stone's U.S. No 2 hit. A Summer anthem from 1969, it lacks the spark of the original and seems to be about a minute too long. Mike and Carl's vocals are good though. (It's already made the Top 20 of the Adult Contemporary Charts.)

"Surfin'" (B.Wilson/M.Love) - Yes, a remake of the Beach Boys' very first single 30 years later and it works really well, with its modern drumming and rock guitar - should sound great on the radio in 1992. Brian Wilson as co-writer is his only mention on the album. I like this much more than I thought I would.

"Summer Of Love" (M.Love/T.Melcher) - At 2mins 50secs the shortest song on the album. The Rap style verses lead into a very catchy chorus and it sounds very up to date. Mike Love describes it as light and fun - totally for the young. I hope he means young at heart, then I might qualify.

"Island Fever" (T.Melcher/M.Love) - Son of "Kokomo" returns us to the tropics for a very commercial track, again with an incredibly contagious chorus. Carl sounds terrific as he does throughout the album.

"Still Surfin'" (M.Love/T.Melcher) - Mike Love said this could be called 'The Further Adventures Of Surfer Joe' (Surfer Joe was the B-side of The Safaris' "Wipe-Out"). Well, Surfer Joe has returned 'on his board one with the waves' and now spends his time thinking about how to save the sea.

A new surfin' track with a TODAY perspective. Adrian Baker's vocals are prominent here.

"Slow Summer Dancin' (One Summer Night)" (B.Johnston/D.Webb) - The Dan-Leers' do-wop oldie "One Summer Night" has been merged with new verses by Bruce Johnston. It works well with Bruce singing the verses and Alan the chorus. As Mike says, the track for romantics.

"Strange Things Happen" (T.Melcher/M.Love) - Probably the most adventurous track and the longest at 4mins 43secs. Mike's lyrics take us on a cosmic trip through a new age lady's mind. Mike sings lead on the verses, Alan on the chorus. A strong track with Adrian's vocals again in evidence.

"Remember, Walking In The Sand" (G.Morton) - Some very powerful vocals from Carl Wilson on this cover of the Shangri-la's hit from 1964. I'm not so keen on this new arrangement and I think the dramatic quality of the original has been lost.

"Lahaina Aloha" (T.Melcher/M.Love) - Hawaiian flavoured uptempo track and one of the best on the album. The group vocals on the chorus are fabulous. I really like this a lot and it has single potential.

"Under The Boardwalk" (A.Resnick/K.Young/M.Love) - The Drifters oldie with some additional new lyrics by Mike Love. Very nice arrangement and the most successful cover on the album - another possible single. Again the vocals are very good - Mike's in good form here.

"Summer In Paradise" (M.Love/T.Melcher/C.Fall) - Mike Love's plea to us all to do what we can to save the planet from self-destruction. There's every cliché in the book here from Beach Boys song titles to lyrics about the ozone layer and natural law. After listening to this I hope I have enough time to finish this review.

"Forever" (D.Wilson/G.Jacobson) - The SUNFLOWER classic sung by U.S. heart throb, John Stamos, with Mike, Carl and Bruce on backing vocals. Doesn't really fit the concept of the album and seems to have been added as an afterthought to entice Stamos fans to buy the album. No comparison with Dennis's original.

I'm sure you will form your own opinions when you hear the album and I'd love to hear what you think. AS always we'll do a new album poll. So list the tracks 1 - 12 in order of preference and send them in to STOMP address.

Mike Love also states that this is sort of a stop gap album, to give them time to develop songs for an album where the Beach Boys can make a real statement about things they care about in the '90s. The next album title is MASTERPIECE.

MIKE

-o0o-

"SUMMER IN PARADISE" CD is available from Record Corner, 27 Bedford Hill, Balham, London. Tel. 081-673-1066. Cost is £15.00 + £1.00. Please make cheques/postal orders payable to Record Corner.

SOME ARE IN PARADISE . . . ?

As one reader observes, too many reviews of one record can become a mite tedious, therefore I will endeavour to keep this one as pithy and succinct as I can.

The first track, "Hot Fun In The Sumertime" rings no bells in my bat-inhabited belfry so unless it sounded very different to this in '69 I must have blinked and missed it. Powerful arrangement but rather ploddy. Adrian Baker does nice little background vocal line in the verse but the song runs out of steam two-thirds of the way through and they resort to crack-in-the-record repetition with Mike's omnipresent "Bow, bow, bows" trying to prop things up. A so-so starter.

What's this, sacrilege? No, it's an interesting update of "Surfin'". Granted it's slowed down to zimmer frame tempo but those vocals still sound like teenagers and Mike's bom-bom-dit-de-dit-de-dits remain intact. Listen also for a few seconds of superb, raunchy Carl in the middle.

Next up is "Summer Of Love", with it's rappy verse and rip-off of "Some Of Your Love" does not impress. At least the sudden stop spares us a lingering fade.

"Island Fever" is a sort of "Kokomo Returns" but you can actually sing "Getcha Back" to it - same chord structure, see. (Yawn).

"Still Surfin'" is definitely not a surfin track except in lyrical content - it's another song all dressed up and nowhere to go, with great wads of vocals (including Adrian sounding like he's recording his falsetto line in the toilet down the hall) and thundering drums all supporting a too-flimsy melody.

"Slow Summer Dancin' (One Summer Night)" lives up to it's title, a typical vehicle for Bruce with Al's able support, though not an inspired song and somewhat marred by a couple of dodgy-sounding chords and a limp ending.

"Strange Things Happen" leads off side two - a robust job with the high-light occurring in the chorus with nice chord sequence and nostalgic nasal falsetto from Adrian. The best part of five minutes long but it doesn't feel like it. Had they run out of beach songs when they decided to cover "Remember 'Walking In The Sand'"? I dunno but this is too fast, the mood has been lost and Carl deserves a better vehicle for his lead vocal. I like the seagulls.

Mike and Carl swap vocal lines in what is now a pretty standard pattern for "Lahaina Aloha". The harmonies are full, the production is faultless ... and the inspiration is nowhere to be seen.

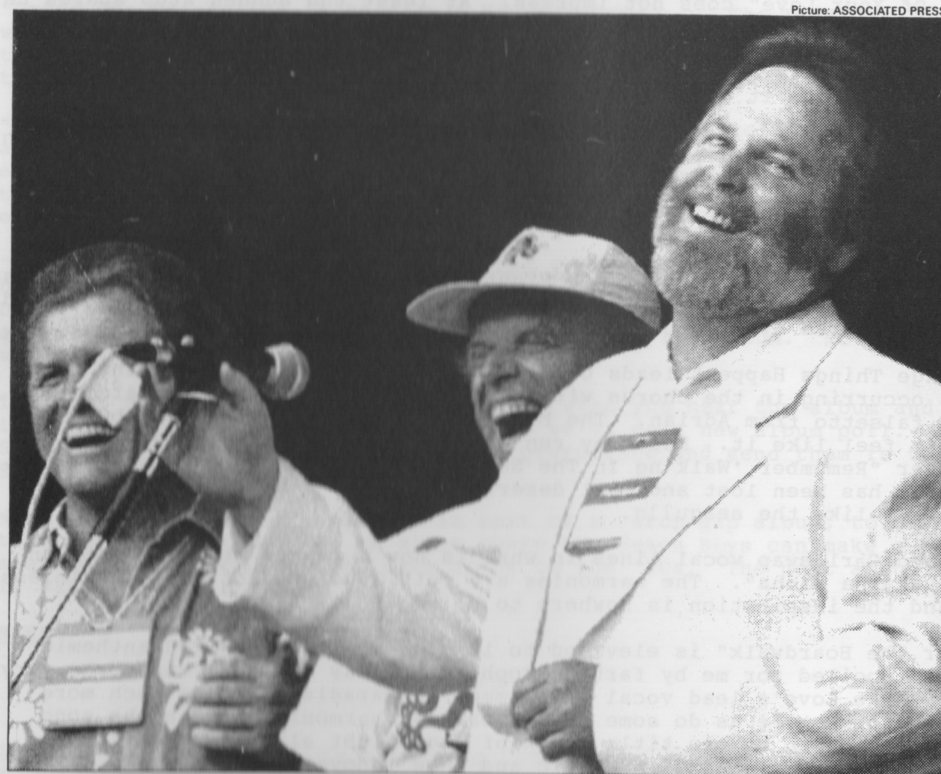
"Under The Boardwalk" is elevated to laid-back, lush-vocalled anthemic status (spoiled for me by farty saxophone mid-way through) and works very well. Mike Love's lead vocal on "Summer In Paradise" sounds much more like the old style as do some of the backing harmonies but is the song strong enough to be the title track of the latest album by one of the world's most everlasting, prolific and once innovative bands? No.

"Forever" is the closer and is certainly a strange choice running as it does at 60 m.p.h. though for most part the vocal arrangements are close to the SUNFLOWER original.

Well, what can one say? Once again the group shows us they still have a fully operational set of pipes, blending and working together (in the studio at least) as well as they ever have. So what's wrong? Why aren't I leaping around the room with joy at the release of a brand new record by my favourite group? The main problem is, I think, simply that the guys are still in a rut. The Melcher production line has once again done it's stuff and produced the goods, a professional effort from a bunch of professionals - and that is all. Would it have been a different story had Brian Wilson still been at the helm? Undoubtedly, but would it have been a better story given Brian's own current shortcomings in the songwriting/production department? Bring back Van Dyke Parks, I say. Wait a minute, what does it say here on the sleeve notes? Well, whaddya know, he is back. But I'm not saying where.

CHRIS WHITE

-300-



Good vibrations: members of the Beach Boys, Bruce Johnston (left), Mike Love (centre) and Carl Wilson, announce they will work with the group Earthkind to promote caring for the environment

Note: Alan Jardine (centre).

PARADISE LOST ...

It really doesn't matter.

This was always going to be a difficult album to review: the first wholly new set in seven years, the first project to be wholly produced by Terry Melcher (well almost), the 30th Anniversary offering, the first Beach Boys album ever to be recorded without any input from Brian... maybe too many bases to cover at once for a band whose ambition expired somewhere between 1985 and 1988, but in the event, the question has been rendered irrelevant.

SUMMER IN PARADISE simply doesn't matter. By no means the Beach Boys worst album but easily their most disposable, the concept is as flawed as the presentation is impeccable. The performances, singing and recording are faultless... but to what end? As background music on a summers day, SUMMER IN PARADISE just about passes muster but given anything more than the most cursory closer inspection a sense of déjà vu prevails: the title track states "surfers recycle now don't you know", underscoring the fact that SUMMER IN PARADISE is little more (and a while lot less) than a rapid and none-too-graceful once-over of greater days. References - musical and lyrical - to earlier BB songs are so numerous, not to mention obvious, that to state any of them would insult the readers intelligence.

In 1966 during the PET SOUNDS sessions, Mike warned Brian not to "fool with the formula". With SUMMER IN PARADISE, His Loveship finally manages to get back to his beloved formula, minus his cousins contribution, and to call the shots. I've said that this album doesn't really matter, but it must be said that I came pretty close to being moved to any emotion- embarrassment- by the lyrics of the new material, which are unreservedly boneheadedly lame, juvenile and everything we've come to expect Mike Love lyrics to be. Even Landy could- and has - done better. The two worst offenders are "Summer Of Love" and "Summer In Paradise" the latter giving eco- songs a bad name (why not cover Marvin Gaye's "Mercy Mercy Me"?). The album's other major shortcoming lies in a truly boxy drum sound, inexplicable because on the remake of "Surfin'" - perversely one of the more acceptable (less objectionable ?) tracks - the drums are fine.

Overall, this is an album of moments, and of those moments are choruses, notably "Still Surfin'" and "Strange Things Happen": a line here, a vocal or harmony block there... I'd say that if you added them all up, you have maybe two minutes worth of fragments or one pretty wierd song. By virtue of their familiarity, the covers probably fare worse than the new stuff, the aforementioned "Surfin'" excepted. "Hot Fun In The Summertime" is a good sixty seconds too long. "Forever" shouldn't be on the LP and shares with "Remember (Walking In The Sand)" a totally unsympathetic arrangement, "One Summer Night" shows up "Slow Summer Dancing"... and "Under The Boardwalk" isn't actually too bad in a lazy sort of way.

Of the new songs, none stand out, or up: "Summer Of Love" might have made it had Bart Simpson handled the rap section, "Island Fever" is way too close to "Kokomo" for these ears, the title song has a reasonable track defaced by stomach-churning-lyrics and whilst "Still Surfin'" "Strange Things Happen" & "Lahaina Aloha" have probably the greater aggregate of the moments, they fade in the memory even as they play... and that's probably the worst thing you can say about any music.

Does this album miss the presence of Brian Wilson as producer/composer/arranger performer (check any or all of these) ? Is the sky blue... Is SUMMER IN PARADISE better or worse than SWEET INSANITY ? A redundant question - the point is that it is, without doubt, far less interesting. I've gone on record many times as saying that Brian never made a totally worthless record. Brian's not here this time. That's quite possibly the major problem with SUMMER IN PARADISE - a Beach Boys album without The Beach Boy.

AGD

(Private, limited issue)

TRACKS: The Surf Is Up, Surfer's Paradise, Warmth Of The Sun, Lazin' On The Beach, Have You Seen That Girl?, Party Beach, I've Got Rhythm, Endless Summer Days, La-La-La-Limbo, Bring Back Those Surfin' Days, Back In '65, Don't Look Back, American Girls, Summertime City, Stay healthy, And Your Dreams Come True.

If you have ever wondered why the Beach Boys should nowadays be including a Brit in their ranks, you need look no further than this new CD limited issue.

The sixteen tracks represent the best of Adrian's recent single releases and a selection of brand new or very recent recordings. The previously released tracks have all been re-mastered and several re-mixed, and the resultant album is as good a slab of modern sunshine rock as you could hope to find.

Adrian's vocal range remains as wide as ever, with a strong and confident falsetto, which is undoubtedly one of the reasons that the guys across the pond are hanging on to him. Adrian is capable of handling all the vocals on his tracks, but he is helped out on several tracks here by various members of Gidea Park (notably Martin Lawford who co-wrote eight tracks). Gidea Park is perhaps Adrian's spiritual home still, even though playing with the Beach Boys has to represent the ultimate achievement within the music genre.

So, what of the music, especially the new tracks? I love "The Surf Is Up"! I heard an early version a while ago and was thrilled by it: strong melody and lyrics, great harmonies, and a lovely outside cruising feel. Altogether a great starter track. "Surfer's Paradise" continues the theme lyrically, but presents a confident street strut mood (I know what I mean!) and interweaves snatches of "Getcha Back". "The Warmth Of The Sun" is a good clean cover that doesn't wander too far from the original.

Track 5 gives us a delightful straight forward pop song. "Have You Seen That Girl" which I suspect has that extra special something. Those I have played it to have immediately replayed it enthusiastically. "Party Beach" dates back two or three years and is a strong beach music track, but without a special hook, for me at least.

"Bring Back Those Surfin' Days" is fast and furious fun all the way. Great chorus with a soaring falsetto which links the song strongly with "Back in '65" which follows it. "Don't Look Back" is a nicely constructed mid-tempo number with another strong chorus. "And Your Dreams Come True" presents another careful re-make accapella to round things off. The released tracks still sound strong, with "Endless Summer Days" and "Summertime City" being my personal favourites.

It's only "Limbo" that I can live without - it makes too much of an attempt at the Agadoo market - but that's a personal hang up of mine!

Watch out for ads from Martin Lawford for this really excellent issue and it is hoped that the CD will be on sale at the Convention. It is only a private, limited issue by Adrian and Martin, so get it while you can.

KINGSLEY ABBOTT

LANDLOCKED THE BEST OF RONNY AND THE DAYTONAS - Arista 262 528 CD

G.T.O., Sandy, California Bound, Beach Bay, I'll Think Of Summer, Bucket T*, Teenage Years, Somebody To Love, Antique 32, Studebaker Dictator, Coupe, Surfin' In The Summertime*, Then The Rains Came, Little Scrambler, Hot Rod Baby, Be Good To Your Baby, The Little Stingray That Could*, Hold Me Baby, No Wheels, Little Rail Job*, Goodbye Baby, Back In The USA.

A fine budget priced (£8.99) CD put together by the infamous Rob Burt and containing all the best from Nashville's finest surf and drag band. The packaging is OK, the highlight being Mr Burt's note that "The original masters of tracks denoted* have suffered some sound quality problems due to deterioration" - tosh, I think a severe mistruth is being banded about here. The aforementioned songs sound at best 2nd generation dubs and anything but taken directly from masters.

Aside from that slight glitch the rest of the CD has a superb sound to it and the track selection can't be faulted. Add to that the fact that any CD that mentions my old STOMP stalwart and friend, Kingsley Abbott, is fine by me. In fact if you want to know more than you could ever want to know about John "Bucky" Wilkin, write to Kingsley and enquire about back issues of California Music No. 71 of which is a Ronny & The Daytonas special.

JAMES CROWTHER

Jan & Dean - TAKE LINDA SURFIN' - C-Five Records C5CD 584

Jan & Dean's first U.S. charting album from 1963 is the fifth in the series that comes from C-Five Records who are doing their best to get all Jan & Dean's albums out on CD. This album was originally based around the hit single at the time, "Linda" (which peaked at No. 28 in the U.S. chart), without a hint of surf music. But two tracks were added with the Beach Boys playing and singing on "Surfin'" and "Surfin' Safari" and it became, what appears by the cover and title, a surfin' album. Don't be fooled, it's far from that.

Common in those days was to surround a hit single with covers of 'Hits of the Day' to make an album. After listening to this album in 1992 the best thing about it is its great cover picture. Most of the covers are pretty lame and this is not the place to start your Jan & Dean collection. Any one of the four previous C-Five CDs are much better.

The original album made No. 71 in Summer '63.

Jan & Dean - SURF CITY AND OTHER SWINGIN' CITIES - C-Five C5CD 585

This album coming off a No. 1 U.S. single with "Surf City" in late '63 was more successful than its predecessor, reaching No. 32 in the U.S. album charts. The album also contains the follow up, "Honolulu Lulu", a No. 11 hit from the Summer of '63.

Despite the album title and the cover picture it's still not a surfin' album. But, yes folks, it's a concept album - perhaps one of the first of the rock era. The concept is place names from the U.S.A. (and Hawaii).

"I Left My Heart In San Francisco", "Manhattan" and "You Came A Long Way From St Louis" are as awful as you would imagine, and listening to them is not an enjoyable experience. It's an album for completists only. "Surf City" and "Honolulu Lulu" sound great though and always will.

Both SURF CITY and TAKE LINDA SURFIN' are mid price. Jan & Dean's next album, DRAG CITY, was a vast improvement after this and is one of the very best Hot Rod albums.

MIKE

THE STOMP DISCOGRAPHY - PART THREE

California Nights* (1979) CW-Randy Bachman/unknown/unknown
unavailable

Canyon Summer* (1973) AJ/unknown/unknown
unavailable

Car Crazy Cutie (1963) BW-RC/Brian/Brian Wilson
LITTLE DEUCE COUPE/ALL SUMMER LONG
CD or tape

Carl's Big Chance (1964) BW-CW/instrumental/Brian Wilson
LITTLE DEUCE COUPE/ALL SUMMER LONG
CD or tape

Carl's Song* (1975) DW/Dennis/Dennis Wilson
unavailable

Carnival* (1970) traditional/Group/The Beach Boys
LANDLOCKED CD or LP

Caroline, No (1966) BW-TA/Brian/Brian Wilson
PET SOUNDS CD or tape

Caroline, No (Live) (1973) BW-TA/Carl/The Beach Boys
IN CONCERT CD or tape

Carry Me Home* (1972) DW/Blondie Chaplin, Dennis/Dennis Wilson
CALIFORNIA FEELING CD or LP

'Cassius' Love vs 'Sonny'
Wilson (1964) ML-BW/Group (talking)/Brian Wilson
SURFER GIRL/SHUT DOWN VOLUME 2
CD or tape

Catch A Wave (1963) BW/Dennis, Brian/Brian Wilson
SURFER GIRL/SHUT DOWN VOLUME 2
CD or tape

Catch A Wave (track) (1968) BW/no vocal/Brian Wilson
PARTY!/STACK O' TRACKS
CD or tape

Celebrate The News (1969) DW-Gregg Jakobson/Dennis/Dennis Wilson
FRIENDS/20-20
CD or tape

Change Partners* (1971) Steven Still-Neil Young/unknown/unknown
Unavailable

Chapel Of Love (1976) Spector-Barry-Greenwich/Brian/Brian
Wilson
15 BIG ONES
CD or tape

Chasin' The Sky (1984) Spencer Proffer/Carl/Spencer Proffer
UP THE CREEK
LP

Cherry, Cherry Coupe (1963) BW-RC/Mike/Brian Wilson
LITTLE DEUCE COUPE/ALL SUMMER LONG
CD or tape

Child Is Father To The Man*
(1966) BW/Group Vocal/Brian Wilson
SMILE
CD

Child Of Winter (1974) BW-Steve Kalinich/Mike, Brian/Brian
Wilson
THE WORKS
sampler LP

Child Of Winter* (1977) Credits as above
MERRY CHRISTMAS FROM THE BEACH BOYS
LP

Christine* (1986) BW-EL-AM/Brian/Brian Wilson
BRIAN WILSON & THE BEACH BOYS - SOLOS
CD

Christmas Day (1964) BW/Alan/Brian Wilson
CHRISTMAS ALBUM
CD or tape

Christmas Day* (1977) BW-ML/Mike/The Beach Boys & Ron Altbach
SUN, SURF & BALLOONS
CD

Christmastime Is Here Again*
(1977) Holly-AJ/Alan/The Beach Boys
MERRY CHRISTMAS FROM THE BEACH BOYS LP

Chug-a-Lug (1962)

Cindy Oh Cindy (1990)

Clangin'*(1976)

Come Go With Me (1978)

Come Go With Me 2 (1991)

Come Go With Me (live) (1986)

Come To The Sunshine* (1975)

Concert Tonight* (1990)

Cool, Cool Water (1970)

Cool, Cool Water (45 version)
(1970)

Cool, Cool Water* (1967)

Cottonfields (1969)

Cottonfields (45 version)
(1969)

Country Air (1967)

Country Feelin' (1991)

Country Pie (1979)

County Fair (1962)

Crack At Your Love (1985)

Cuckoo Clock (1962)

Cuddle Up (1972)

Cuddle Up (45 version) (1972)

Custom Machine (1963)

BW-GU/Mike/Nik Venet
SURFIN' SAFARI/SURFIN' USA
CD or tape

Barons-Long/Brian/Nik Venet
SURFIN' SAFARI/SURFIN' USA
CD or tape

BW/unknown/Brian Wilson
Unavailable

C.E. Quick/Alan/Alan Jardine & Ron
Altbach
MADE IN USA
CD or tape

C.E. Quick/Alan/Alan Jardine
M.I.U. ALBUM
CD or tape

C.E. Quick/Alan/Ted Mather
FOURTH OF JULY - A ROCKIN' CELEBRAT
OF AMERICA
LP

VDP/Brian & Van Dyke Parks/Brian Wi
Unavailable

BW-EL-AM/Brian/Brian Wilson
Collectors tape

BW-ML/Mike, Brian/The Beach Boys
SUNFLOWER
CD or tape

credits as above
10 YEARS OF HARMONY
CD or tape

BW-ML/Brian/Brian Wilson
SMILE
CD

Leadbelly/Alan/Brian Wilson & Alan
Jardine
FRIENDS/20-20
CD or tape

Leadbelly/Alan/Alan Jardine
RARITIES
CD (Japanese)

BW-ML/Group, Carl/The Beach Boys
SMILEY SMILE/WILD HONEY
CD or tape

BW-EL-AM/Brian/Brian Wilson
FOR OUR CHILDREN
CD or tape

Tuleja-Altbach/Mike/Ron Altbach
CELEBRATION
I.P

BW-GU/Mike/Nik Venet
SURFIN' SAFARI/SURFIN' USA
CD or tape

BW-AJ-EL/Alan, Brian/Steve Levine
THE BEACH BOYS
CD or tape

BW-GU/Brian/Nik Venet
SURFIN' SAFARI/SURFIN' USA
CD or tape

DW-Darryl Dragon/Dennis/Dennis Wil
CARL AND THE PASSIONS CD or tape

credits as above
B side of Brother-Reprise 1091
BW/Mike/Brian Wilson
LITTLE DEUCE COUPE/ALL SUMMER LONG
CD or tape

SMILE

THE FINAL MYTH ?

Over the last ten years or so, a new development has arisen in the field of compilation/greatest hits album, in that alongside your favourites you'll find one or two (sometimes three) new cuts, the intent being that not only will the casual buyer pick up the set, but that the committed fan will also have to shell out for not only songs that he/she has at least four times already, but also to get the new stuff. Cynical maybe - calculated definitely.

So, it should come as no surprise at all to learn that this practise has now been applied to the increasingly prolific world of SMILE bootlegs. It should also come as no surprise that the 3-LP set trailered in STOMP 90 turns out to be slightly less than we'd been led to believe. It is, in fact, little more than a compilation of the first (dubious) and second (superb) SMILE CDs, the tape described in the April/May issue of this mag - some half hour of new material - and slightly under ten minutes of previously unheard stuff. At some \$50 and more, a perfect introduction for anyone who has absolutely no SMILE material (though sleeve notes would ease the confusion...) and no CD player; otherwise, perhaps a dubious investment, especially as side six consists entirely of Brian's unproductive session referred to in STOMP 90 and contains no music, plenty of bad feeling and dissension, and advances one's appreciation of the period not a jot. It is also, as I advanced in my overview, cruelly and unwarrantedly intrusive, a feeling evidently not shared by the compiler of this set.

Rather than adopt a chronological approach, the set is split between two discs of what can best be described as fragments and discarded approaches to familiar songs, whilst sides one and two attempt to portray what a released SMILE might have been like, adhering to the track listing and order suggested in issue two of Dumb Angel Gazette. Such an attempt is laudable, and well-intentioned, but inevitably hampered by the (current) lack of availability of "I'm In Great Shape", incorrect song selection and a reluctance to use a released version of a SMILE track.

For example, the opening cut on side one (actually largely a "Heroes & Villains Part 2" collage) might be replaced by the "Cantina" version from the SMILEY SMILE/WILD HONEY CD - or an edit of that and the 'official' version, just as "Cabin Essence" and "Surf's Up" could be better represented by the released versions (which in the case of the former title is as close as dammit to what Brian wanted anyway...).

As ever, "The Elements" poses a problem: "Mrs O'Leary's Cow" - no trouble there... "Cool, Cool Water" - well, the 2.55 track is actually a WILD HONEY out-take, so maybe "Love To Say Da Da" belongs there more... "Wind Chimes" as the Air theme doesn't hold up (being separately listed on Brian's own track listing) and "Country Air" - and some imagination - as a substitute has been suggested... and the separate listing rule also disqualifies "Vega-Tables" from being the Earth Music, "Fall Breaks (And Back To Winter)" being often offered as not too far removed from a SMILE integral.

So, what of the 'new' material? A proto-typical "Worms" outlines the song's structure was laid down early and strictly adhered to, and that within those limits Brian refined a rough diamond into something remarkably polished, yet loose.

The "Prayer" session, more than anything previously heard, illustrated graphically the rampant herbal influence then prevalent, the ability of the band to pull off complex vocals even when stoned, and the very complexity of those vocal lines. Essential listening.

As a whole, this package cannot but demonstrate to even the most obtuse music fan just how innovative and ground-breaking a furrow Brian was ploughing back in 1966/67, nor fail to underline the loss that the band suffered when SMILE was abandoned.

Even in somewhat less than hi-fi, the sheer quality of composition and production shines through, and whets the appetite for more of the same, please. Will the six-CD set, announced at the same time as this package, fulfil our insatiable demand? I'd like to think so, but even if it contains just the one disc of PET SOUNDS sessions (as announced), the price of admission will be justified - but an hour's worth of "H & V" is well... well, wouldn't that be um, nice?

TRACK LISTING:

- | | |
|---|---|
| 1. Heroes & Villains
Do You Like Worms?
Old Master painter/You
Are My Sunshine
Wonderful*
Child Is Father To The Man
Prayer
Cabin Essence | 4. Good Vibrations
Good Vibrations
Cabin Essence*
Surf's Up session
Tune X (Tones) session
Tune X (Tones)+ |
| 2. Good Vibrations++
Vega-tables/Mama Says
Wind chimes
Mrs O'Leary's Cow
Cool, Cool Water
Surf's Up | 5. Old Master Painter/You
Are My Sunshine*
George Fell Into His
French Horn**
Mrs O'Leary's Cow*
Mrs O'Leary's Cow*
Barnyard+
The Woodshop+
Holidays
Prayer* |
| 3. <u>Prayer Session</u>
Love To Say Da Da+
She's Goin' Bald+
With Me Tonight***
Child is Father To The Man*
You're Welcome+
Heroes & Villains+
<u>Heroes & Villains</u>
Do You Like Worms?*
<u>Do You Like Worms?</u> | 6. Brian's SMILE session
"party"+ |

All titles taken from the SMILE II CD, except those noted as:

- * taken from SMILE I CD
 - + taken from tape described in STOMP 90
 - ** taken from SMILE I vinyl LP
 - *** taken from SMILE II CD, listed as "Barnyard"
 - ++ taken from the Capitol RARITIES LP
- Underlined tracks are previously unavailable.

June 15th should have been a regular, touristy type day out for two Brits amongst the many hundreds of other Brits at Universal Studios in Orlando. After all, my wife Julia and I had sussed the place out last year and had already decided to make haste to the hairiest, scariest ride on the planet before the queues really built up. The Back To The Future attraction demands that you get there early, preferably before breakfast, and then go back for more once your lunch has settled.

With this in mind, the most direct route should have taken us along a mock-up depicting a typical narrow residential street in downtown Manhattan. This, however, had been roped off and signs had been posted indicating that filming would be taking place that day. Further investigation revealed that in fact the Beach Boys were shooting a video for a new song, and would be on set sometime after lunch to lip-synch their vocals. Various stages of pre-production were already in full swing, but as these consisted mainly of arranging lighting gantries and checking camera angles, it was decided to return later in the day.

A quick visit to the mens room turned into a leisurely sit down after discovering the house muzak to be 15 BIG ONES. Never having heard the band's music being played in a lift, I'm not sure that playing it in toilets is the ideal way of reaching the masses. Still, I suppose it gives a different slant to lyrics such as... "it's that time again, to shed your load hit the road, on the run again..."

A sizeable throng had already developed behind the barriers when we arrived back for a second look-see, but I couldn't help thinking that most eyes were following a clutch of perfectly proportioned sun-kissed gals and guys who were filming their ancillary parts. Predictably perhaps, these consisted of throwing outsized, brightly coloured beach balls at each other whilst at the same time being drenched by an off-camera hosepipe. During quite long periods betwixt shots, the girls retreated to a shady doorway at the top of some steps, sitting at the top of which was a smiling, tanned, and rather heavy looking Bruce Johnston.

With nothing much happening, we departed to face the terrors of a 30 foot high King Kong (rather timid, as it turned out... believe me, after the Back To The Future ride, everything else is an anti-climax). Well, perhaps not everything else as we were to discover later. Spilling back on to the street, Kong's banana-breath still fresh in our nostrils, we discovered the Beach Boys playing in the centre of the road opposite, but with their backs to the crowd. The same sequence was being recorded from a multitude of angles which resulted in endless repetition of the song's first line. The sound was muffled by the tall buildings on either side of the band, and the only lyric I could make out was (get ready for this)... "those sum.. sum.. summer days, and sum.. sum.. summer nights..." Basic.. yes.. simple.. of course, but also pleasingly effective because the vocals sounded lush, thick, and layered. As you can gather though it was quite impossible to pass judgement on the song as a whole because of the brief and disjointed manner in which filming was being undertaken.

Of greater significance perhaps was the behaviour of the individual band members during the lengthy delays between shooting. Bruce, in a striped orange shirt, and Mike resplendent in shiny blue shirt and tight white pants, seemed to gravitate toward both each other and the aforementioned surfer girls. Alan (for he was there) displayed his ample plumage for the cameras, but threaded his pony tail through the rear of a white cap when filming stopped. He then wandered over to any shady spot he could find, usually opposite Bruce and Mike, and stood there alone without engaging in any conversation. Finally Carl, looking wickedly good in pale blue slacks and a lightweight white cotton jacket, topped off with heavy black shades, sought his own version of solitude in an air conditioned trailer which was parked at the rear of the sound stage.



It was here that we spotted him, munching on a handful of raw carrot, cucumber and celery sticks. There was a gaggle of stern-faced security staff patrolling the barrier but they dispersed just long enough for us to call out to Carl to ask him for a nice smile for our camera. Not only did he oblige immediately, but he sauntered over to the ropes and eventually spent a little time chatting to Julia and me. He was very affable and relaxed, in spite of the clawing heat and humidity which had certainly got to him, staining large areas of his clinging white shirt. The band was apparently beginning a major summer tour within a few days, but unfortunately this precluded any visit to our shores for the remainder of the year. I felt compelled to mention that, together with Gerard Hubert, I'd had the privilege of greeting Brian at our Convention in 1988, and we both agreed that his big brother was a very sweet guy.

Carl then offered the opinion that now all connections with Landy had been severed, the family as a whole, and he in particular, were relieved and overjoyed that Brian was at last free to pursue whichever kind of life he wished. I asked whether he'd seen his brother recently, and with a slight shake of the head and a poignant smile, he said that no he hadn't (yet). It was obvious that there were deep undertones of affection in Carl's delivery, but it was equally obvious that I was beginning to drift into matters that were really outside the scope of a casual, snatched conversation. Conscious that perhaps I was beginning to be intrusive, Julia intervened and questioned him about the song for which they were shooting the video. Carl said that he guessed it would be the band's new single but he seemed a little unsure about that. (Hell's teeth, if he doesn't know himself, what chance have we got? A case of business as usual down at Beach Boys Inc.?) Having said that, I still can't believe that I didn't ask him the title of the damn thing!

At that, he crunched on the last of his carrots, and obviously seeking the relative cool and comfort of the trailer, he grinned, said his good-byes and was gone. Much, much later when the piercing Florida daylight had begun its swift transformation into the brief semi-darkness so typical of these latitudes, the Beach Boys were still concentrating hard on another section of the song. The warm wind had also picked up, and

it plucked at a beach ball, guiding it far off its intended course so that it bounced off the back of Carl's head. He, of course, took it like the true pro he undoubtedly is, and I'd lay odds that amongst the yards of unused videotape, that particular sequence will somehow find its way onto the finished print, 'though we'll just have to wait and see. This applies also to the promised new studio album (another thing I successfully neglected to mention to Carl - did well, didn't I?)

Carl, at least, seemed happy in what he was doing. The group, whilst not exactly playing together, were nevertheless content to lip-synch together, and in public too. There is still an enormous vacuum within the group, and I'm not sure that everyone is convinced of Adrian Baker's right to fill this void. Significantly there was no sign of him at Universal Studios. The ideal candidate, the people's choice, is now at large and at liberty to make up his own mind. The winsome look on his little brother's face betrayed Carl's own feelings, if not those of the corporate front. It may, of course, be the classic encounter of the irresistible force and the immovable object but it's no longer the impossible dream of, say, last year. Watch this space.

PETER WHITFIELD

LETTER

Dear Mike

Please find cheque enclosed as my membership ran out Issue 89.

I nearly didn't rejoin, as the previous issues of **STOMP** seemed to have too many letters and too many adverts, and why is it when the B.Boys have a new CD out everyone but the Pope has to review it.

If there's no news why doesn't **STOMP** find out what interests each band member has outside of music and print that instead of the countless letters of praise that **STOMP** gets, I'm sure everyone knows by now how much time goes into making the booklet so enough's enough!

Now I've finished slagging you, a little praise!

I liked the interview with Adrian Baker and also, the idea of the BB song directory.

I know this will probably be thrown in the bin when you've read it, but I felt that I had to put my feelings down on paper. I've been a **STOMP** member now for quite a few years so I hope you take my criticism in good faith.

AUSTIN NOBLE

Well, Austin, the inclusion of your letter illustrates we are prepared to accept the brickbats as well as the bouquets! Let's take your points one by one:- certainly we include readers' letters because we feel each member has a right to have his or her views aired and part of **STOMP**'s function is to provide an arena for the exchange of such views and opinions. (Interestingly, looking back at the last two issues, No. 90 has just three letters and no.91 has none!) As for your claim that there are too many adverts, this is just a nonsense. Subscribers pay for this service, an ideal way to trade with like-minded souls and the only means of contact for much of the new, reissued and rare material that is around these days. Check out any off-the-shelf magazine and compare their percentage of advertising material.

We will print any record review providing it is articulate, and interesting - a new Beach Boys release is such a rarity that it's hardly surprising if everyone wants to get in on the act though, in truth, I cannot recall having received any missives from the Vatican lately.

Anyway, I'm glad you're still with us Austin and I hope we can continue to provide something to interest you in future issues. **CHRIS WHITE**

A D V E R T S

NEIL YOUNG APPRECIATION SOCIETY. Quarterly glossy magazine, minimum 48 pages, fully typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. MEMBERSHIP DETAILS: United Kingdom & Eire - £6.00; Europe - £8.00 (US \$16.00); Elsewhere - £9.00 (US \$18.00). Please write to Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1Wales, United Kingdom.

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Stomp folder OFFER!

We are delighted to announce that following many requests over the years, since the Beach Boys Stomp folders first appeared. That on September 26th at this years convention we will have for sale more of this excellent item, which proved so popular first time around. The main alteration is that now they will only accept 12 issues, not 20 as originally.

Prices are on the day £4 50 for one folder.

or for two or more £4 00 each.

Should there be any left after the 26th then they should be available at a slightly increased price to cover postage and packing.

NB: In STOMP 90 we mentioned that a badge would be given to the first 250 through the door. This should have been 200.

THE 14TH CONVENTION

TICKETS: Tickets are £10.00 each. Again this year the event is all ticket. These are available until 1st September. You will notice there has been a substantial increase in the cost of admission this year. This is to allow us more flexibility with attractions and comments so far have been favourable to this move.

ENTRY: We are more organised this year and everything is well in hand. So the doors will open at 11.00 am as is usual. We are also back to a 6.00 pm finish as well. Badges will be given to the first 200 through the door. As in the past there will be a bar and sandwiches etc will be available during the day.

TABLES: Demand for these is such that we have now allocated a maximum number. Applications for tables will only be accepted in the first instance from subscribers who have maintained a consistent subscription for a minimum of 18 issues. Thereafter it is at the organisers discretion should tables be available. Tables are £17.50 each to previous stallholders. £22.50 to newcomers, but £25.00 to all after 20th August. Please enclose an s.s.a.e. with all correspondence. Anyone connected with a stall must have a standard ticket.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

RAFFLE: At this time we have over 50% of the prizes and hope that this year will be as good as ever.

VIDEOS: In the week following last year's event a package arrived from California of superb material. This came about due to gross dis-interest on behalf of the English office, who had ample time to deliver this before the event. Needless to say a full refund was given to the sender. Thus this should be very interesting.

AUCTION: Perhaps, or rather hopefully, one or two different items here - we're keeping our fingers crossed.

LOCATION: The full address is: Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex. Public transport is very good with number 92 bus running from Greenford station to outside the Centre.

PHOTOGRAPHY: For any form of commercial publication for or in any magazine, book or equivalent is **STRICTLY FORBIDDEN**. Permission can only be obtained in writing from STOMP magazine.

NOTE: The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

ROY & MIKE

-oOo-

Naturally, the biggest news this time round is the release in mid-August of SUMMER IN PARADISE, the first wholly new Beach Boys album since 1985. The album appears on the Brother Entertainment label, is distributed by the Minneapolis-based Navarre Corporation and is available in cassette (BRO-7-508470727-4 5) and CD (BRO-7 508470727-2 1) formats only (no UK release has been set). The album was preceded by a cassette single featuring "Hot Fun In The Summertime/Summer Of Love" (BRO-7 508472547-4 9), released at the end of July. The 'single' performed creditably in the airplay-only Adult contemporary chart, entering at 40 and peaking at 18 for two weeks (more complete figures next issue). The album - which features among the supplementary musicians one Van Dyke Parks - is reviewed elsewhere in this issue...

As is three-LP SMILE set: other archive 'releases' of late include a double CD of the band's first night at Wembley last year and FROM THE VAULTS, a collection of the following tracks- "Do You Wanna Dance? (vocal session)*/Sherry, She Needs Me/Games Two Can Play/Season In The Sun/My Solution/Awake (demo)*/Silly Walls*/Shortnin' Bread/Winter Symphony/I'm Beggin' You Please (demo) You've Lost That Lovin' Feelin'/Moonlight (DW)/It's Not Too Late (DW)/Companion (DW)/School Girl (DW)/Wild Situation (DW)/Brian's Back (ML)*/Viggy (ML)*". The titles marked* have never appeared on any archive release before, to the best of our knowledge (or in the case of "Brian's Back", not in full).

As a listen to the new album reveals, Alan is back in the BB fold: according to Mike, he returned just in time to add his vocals to the tracks. Speaking of Mike, he's suing Brian, claiming he's been deprived of rights to royalties to songs he wrote with Brian back in the sixties and seeking an injunction against further copyright infringements. Mike's basic claim is that he co-wrote many songs credited solely to Brian (e.g. "California Girls"). Better late than never, huh Mike? On a more creative front, Carl is reportedly working with Gerry Beckley and Bobby Lamm (of America & Chicago respectively) with studio dates tentatively scheduled for later this year. Finally, the new Beach Boys manager (poor soul...) is one Ron Alexenburg.

About the only news we have of Brian recently is that his new conservator is Jerome S. Billet, and that Todd Gold is now his press agent, the Todd Gold who, er, "helped" Brian with his, um, so-called autobiography. Oh dear.

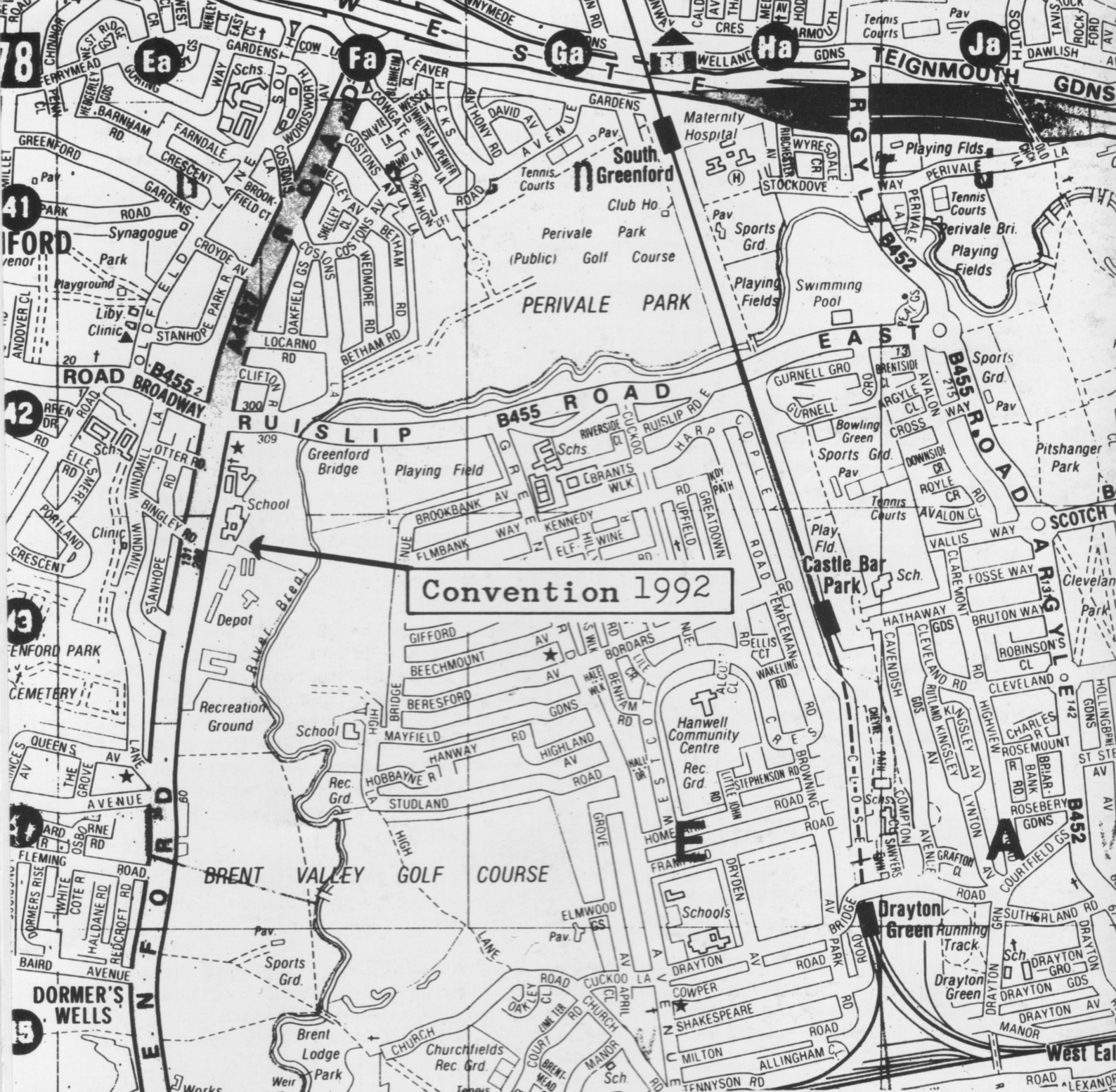
The Wilson-Phillips bubble may have burst. Their last 'single' scraped the top twenty, the album made a brief visit to the top five, whilst their US tour has been cancelled due to poor ticket sales. Maybe the new release will turn things around: It's "Give It Up", and the CD Version contains "Daniel", from the TWO ROOMS album.

Odds to close with: the Honeys CD isn't being a UK release ... Replay magazine free CD included "Wouldn't It Be Nice" live at big Sur 1970 in issue 4... in Hermosa, there's something called The Original Beach Boys Cafe (reports welcomed).. Diesel Park West have cut a cover of "God Only Knows" just out as a single.

... according to Mike Love, the next BB album project will labour under the title of MASTERPIECE... and Jeff Porcaro, stellar session drummer and founder of Toto, who was working with Brian & Don was, has died in California of a heart attack. He was 38.

AGD & Mike

A new book, entitled 'Radio 1's Classic interviews' published by the BBC on September 3rd. It features an interview with Carl Wilson which was done in 1974 for the 'Beach Boys Story' much of the interview was never used in the programme. Price is £9.99.



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